

The thursday report

Gullible's travels, or a trip through the paranormal

By Sally Ann Famy

There's a real doubting Thomas in our midst who would like all of us to be skeptical too, especially in interpreting the validity of such phenomena as reincarnation, UFOs, astrology, fortune-telling, palmistry, ghosts, psychic-healing and the Bermuda Triangle mystery.

"Beware," advises Tom Gray, psychology professor and assistant provost in the Faculty of Arts and Science, "there are perfectly reasonable, dull, mundane, natural reasons that explain phenomena that are paranormal. These things can be explained away," he scoffs.

An adversary of charlatanism, Gray hopes that through his course in the science and pseudo-science of paranormal phenomena, he can fortify students' existing doubts and stimulate disbelief. But considering that the vast majority of people hold some degree of fascination with the paranormal, he will be hard pressed to turn the tide. "It's very difficult to find a true skeptic today," he says.

Since the beginning of time, man has been drawn to the occult. Our cultural development has been steeped in superstition and many people have an

unshakable tendency to accept the belief that there are indeed answers for the unexplainable. Believing in psychic powers eliminates the need to have to worry about our fate; someone else gives us the answers or a blueprint for the future. As a psychologist, Gray figures that people find it "easier" to believe in these facile explanations than to understand the scientific reasons for what's happening.

When feedback from a fortune-teller

"feels right", some people accept it and can easily become convinced that it holds personal meaning for them. But it's through the widely used technique called "cold reading" that fortune tellers are able to convince strangers that they know all about the person's life and personality.

In blowing the whistle on so-called clairvoyants and other psychic readers, Gray says that much of the information is

See "Psychics", page 6.

Journalism goes before Kent media commission

In its brief to the Royal Commission on Newspapers, Concordia's Journalism program warned against the dangers of ownership concentration and suggested strict limits should be placed on the chains and, if possible, ways should be investigated to force them to divest themselves of some of their newspapers. "Simply put—too few people have too

much power and no matter how responsibly they claim to exercise that power the potential for abuse is too great a risk for any democratic society to abide," the submission said.

The Concordia document was one of many submissions to the Kent Commission on newspaper concentration set up after the *Ottawa Journal* and the *Winnipeg Tribune* mysteriously closed on the same day, August 27, last year. It was alleged that the Thomson and Southam chains, owners of the *Journal* and *Tribune* respectively, were doing deals. The commission held hearings this week at the Hotel Bonaventure where journalism director Lindsay Cryslar, a former managing editor of *The Gazette*, presented the brief.

Concordia said that the Southam and Thomson organizations already owned newspapers controlling 55 percent of Canada's daily circulation without face-to-face competition in any of the markets the chains occupied. The submission also noted the alarming speed with which the chains were gobbling up new newspapers. It said the old days of a chain buying one property at a time were now being succeeded by an era in which a whole chain could be purchased in one fell swoop, as recently

See "Newspaper", page 7.

in this issue

Sing along with Susan. Susan Davis leads the fledgling Chapel Choir in its choral capers. Page 2.

Letters, letters and more letters. Our readers don't hesitate to tell us what they think. See page 2.

Keeping the record straight. TTR correspondents report from faculty council meetings. A look at last week's Arts and Science and Fine Arts meetings is on page 4.

Denying children models to copy from simply cuts them off from a rich learning experience. So says visual arts' David Pariser, who believes our kids should be encouraged to copy others' artwork. He explains why on page 5.

That's debatable. Ingrid Van Weert found out that it pays to be a big talker. She came back a big winner from the 1981 debating championships in Edinburgh. Story on page 5.

The last of the Véhicule poets, and others. The English departments' "Writers and Critics" series features the controversial Véhicule poets and Concordia's own Elizabeth Spencer this month. More on page 6.



Celestina, a Concordia adaptation of Fernando de Rojas' 21-act epic play, opens next week. See story on page 3.

Reading days

All day and evening classes are cancelled this Monday and Tuesday, February 23 and 24. University offices and services will operate as usual during these two study days.

Race-track tech: It may sound a little on the esoteric side, but race-tracks are big business these days, so why shouldn't CEGEP Jonquière offer a new vocational program in race-track technology? If the Department of Education gives it the green light, the Saguenay area CEGEP will be the first in Quebec to offer courses in biology, management, legal aspects of race-courses and the care and training of horses in order to properly train jockeys and grooms, as

well as horse trainers and owners. Toronto's Seneca College already offers a similar series of courses.

Choral capers

"You call that a choir? I call it a quartet," came the comment after a recent Sunday evening service at the Loyola Chapel.

The choir, whose size has been its main problem since it was formed last September, illustrates one of Murphy's famous laws: if you want something done, give it to someone who is already busy. The choirmaster, Susan Davis, shuttles between Loyola, where she conducts the choir and plays the organ at the Sunday evening mass, and downtown, where she is in demand as a music teacher and performer.

The choir members lead no less hectic lives, hurrying to practices after office jobs and a 45-minute bus ride, sneaking out of evening courses during the coffee break, or rushing over after part-time jobs and a full day of classes and writing papers.

Such dedication is generally the hallmark of professional singers; but while the Chapel Choir is very dedicated, its members are far from professional. At each Thursday practice, Susan Davis begins by giving a lesson in reading music before she moves on to the new music for the week. This approach is in contrast to a common method of dealing with amateur singers: simply having them learn by rote.

With musical debutants for raw material, the choir is obviously an ambitious project, and it is small wonder that the progress it makes, while steady and unmistakable, is slow. Considering the short time it has been in existence, the Chapel Choir has been an amazingly successful experiment. It has been praised for its *esprit de corps* and its enthusiasm by the guest soloists who have been invited to perform with it.

One of its happiest moments came when, at a practice for a December concert, the choir sang its first hymn in four-part harmony. After the piece ended, there was a brief silence as the singers looked at each other in delighted astonishment. They had begun in September with little or no formal musical knowledge, and a scant two months later they were together creating something of great beauty.

The problem remains that the choir needs more members to fulfill its potential. Its current membership of six puts great pressure on each singer not to miss a single practice, and to know his or her part thoroughly by the following Sunday. The responsibility would be far lighter if there were more choir members to share it.

For this reason, Susan Davis is constantly on the lookout for more diamonds in the rough. The choir's learn-as-you-go approach offers the perfect opportunity to anyone who has ever wanted to join a choir, but has been held back by being a beginner. All you need is a love of good music, a lot of enthusiasm, and some free time on Thursday and Sunday evenings. Call Susan at 935-5950, or leave a message at Belmore House, 484-4095.

What's on the tube?

Sally Ann Famy's article "TV Guidance" in your Feb. 12 issue stressed television's enormous possibilities as an educational tool for children (and for university students too). Yet, we must remember that its overwhelming impact has always been and will probably always be the product of commercial television.

One of the main effects of commercial television has been to bring violence into our everyday life, and this has important consequences, particularly on children. Lois Baron is quoted as saying: "for every study reporting a negative effect of TV I could show you a study reporting a positive effect". This argument is a sophism. What is important is not that one be able to produce studies showing a positive or a negative effect of TV, but the "rigueur scientifique" of these studies.

For example, tobacco companies have been producing, for some years now, studies showing (or that seem to be showing) that cigarettes are not dangerous to the smoker's health. But that smoking causes cancer of the throat and lungs and causes coronary heart disease, is a fact not disputable among the medical profession (even though many doctors still smoke...).

Violence on television does affect children. Positive relations between television violence viewing and aggressive behaviour for girls and boys have repeatedly been reaffirmed.

Some conclusions may be hard to sustain. For example, Chaffee (1972) related the heightened aggression among adolescents to the violence of the television programs they watch. But most violent crimes are committed in lower-class ghetto areas by young males in late adolescence who are unemployed, have dropped out of school, tend to come from disorganized families and have limited resources for coping with problems. These persons also spend much time watching TV and prefer violent programs.

It has been shown, though, that children imitate aggressive acts carried out by adults or filmed actors. The repeated viewing of violence on television can reduce our sensitivity to suffering and to pain, and it can produce a moral support for violent acts since in programs we always witness the hero physically assaulting the bad guy.

Some data, limited up to now, has been produced showing that a sanctioning adult viewing these violent TV programs with the child may have a favourable effect on diminishing his aggressive behaviour.

When you consider that the average child (in the US) will spend more hours observing television than he will spend in school



Letters

(15,000 hours of viewing as opposed to 11,000 hours of classroom instruction up to college), that most children under 5 watch 23.5 hours of TV per week, that violent acts average about one per minute in cartoons, and that by the time he has reached his 18th birthday the average American child will have seen 350,000 commercials and witnessed 18,000 murders on television, you realize how important it is for parents to help their children choose what programs they watch.

Gilles Paradis, MD
Political science student

All art is manipulation: communications prof.

I read with interest your piece on television and media literacy in last week's *TTR* (Feb. 12). I have some fundamental responses to the thinking outlined in the article.

I am in complete agreement with the effects you mention about electronic media and that indeed "our lives have taken a different tack" because of them. For me this is a given. What is not a given is the notion that these effects can be described as having "a hold" on anyone (not just children). To describe these effects as "a hold" is to miss the point of an environment in which people live.

The problem stems from our understanding of "hold" and of "manipulation", which is also stressed in the article. Our understanding of these words is essentially negative. Notwithstanding David Berlo, who said meanings are in people not in words, the essence of these terms refers to some sort of handling, perhaps a shaping or moulding.

The article notes that negative and positive reports of the effect of television tend to balance or nullify each other so that we cannot be clear as to negative or positive effects. However, were we to come to know the effect of any technology or of any environment as a handling, a shaping, a structure, we would then realize that the name of the game is neither negative nor positive, but rather "sense". The game is how we make sense, how we make meaning, in our lives.

All art (as all life) is extremely manipulative. It has to be—otherwise it would (and we would) never be created. "Good" art is, in all likelihood, really and truly manipulative because the artist or creator has taken the time and the care to mould, handle, shape.

If there are to be courses in media literacy as the article suggests, I propose

that the "clients" for such courses be the parents of the children who have grown up and lived with television. I have no fears that the "children" of the "media age" can be critical about and appreciate this medium. Time and again I am astonished and made more hopeful by the contents and approaches the people in media production courses choose. When I was 18 I don't remember too many people my age making statements about death, about maturity, about the pain of leaving behind one's childhood. No evidence of lack of critical thinking here. Indeed these "children" may be very old in some ways.

If these people do need courses in criticism and appreciation perhaps we should look to computers. Perhaps the teachers for such courses could be the children who today are living and "playing" (not at all a negative term in the environment of computers) with this new medium, this new technology.

Dennis Murphy
Assistant professor
Communication studies

A tale of two universities

I must take exception to a remark made by Philip Authier in the January 29 issue of *The Thursday Report*. Mr. Authier, in response to the *Georgian-Loyola News* merger, said "...the fact remains that we are a single university..." Might I respond with a parable taken from the Talmudic tradition?

In the late nineteenth century, there were two philanthropists who continually tried to outdo each other when it came to establishing charities for various causes. Their names were Sir George Williams and Isidore Loyola. If Sir George established a college, Isidore would follow by establishing his own college. If Sir George constructed a gymnasium for businessmen to work out in, Isidore would follow by building the customary steam bath for businessmen to relax in after their workout. The competition was ceaseless.

Both men were excellent businessmen who served the public in their own inimitable way. But during the depression, both men suffered great financial losses. Sir George, who had the North American and European oven mitt monopoly, was wiped out totally. Isidore, who had monogrammed toilet seat concessions across the world, was wiped out as well. Both men attempted to continue their philanthropic duties, recovering after the war.

In 1948, Sir George received a charter for

See "Letters", page 4.

Cash for canines: Car washes are out for students at the University of South Florida. No, when these students want to raise money, they hold dog washes. Three hours of dog-dunking at \$3 per mutt (nail-clipping: 50 cents extra) earned the newly formed preveterinary medical students' association the princely sum of \$360. Another dog wash is set for the spring.

3

Last-minute theatre

What happens when your theatre burns down and you have to change the locale and approach of your play? Directors Joe Cazalet and Graham Batchelor found out with Celestina.

By Louise Ratelle

One of the most ambitious theatre projects ever undertaken at Concordia will open with a free preview at the Chameleon Theatre this Sunday evening.

Adding to the challenges, according to *Celestina's* codirectors Joe Cazalet and Graham Batchelor, is the difficulty of staging a massively-complicated program in the Chameleon after the fire in the D.B. Clarke Theatre laid waste their plans for a three-tiered set which was to enhance the theme of the work.

That theme, set in the vehicle of a romantic tragi-comedy of the fifteenth century, is a condemnation of the morality of the times. From the "lusty, warm and romantic" story of a young nobleman pursuing his heart's desire with the help of a go-between and "mender of maiden-heads"—*Celestina*—the play moves to a close which "is anything but happy", says Cazalet.

The original, attributed to Fernando de Rojas (1465-1541), was eight and a half hours and 21 acts long, and obviously meant to be read, not performed. It is, according to Cazalet, one of the greatest Spanish literary works still in existence, along with Miguel de Cervantes' *Don*

Quixote—and virtually unknown, in spite of the fact that it was immensely popular and translated into several European languages during the sixteenth century.

The first English version with a change of format to the traditional five-act stage play came in 1631 when one Mr. Mabbe produced the work in England. However, there had been no contemporary English translation until Concordia student Margaret Stocker prepared what Cazalet terms "an excellent translation from the original Spanish, which is easily understandable and yet retains the flavour of speech of that era."

Period costumes, which Cazalet describes as "magnificent", will help to further enhance the aura of fifteenth-century Spain.

Switching production from the Clarke to the Chameleon required an abrupt change of thinking and tremendous flexibility on the part of cast and directors, but Cazalet and Batchelor both commended the cast for their rapid adjustment.

"We had to start from absolute zero," said Cazalet. "We decided that instead of trying to duplicate the Clarke's facilities elsewhere, we would reconceive the entire production. We simply forgot our original

stage concept and started all over again."

Since Stocker and Cazalet have been working on the adaptation since September with the Clarke's advantages in mind, this involved a mind-numbing amount of rethinking. The original eight and a half hours has been cut down to three, by "eliminating all verbiage not directly related to the plot", which often becomes heavily philosophical in the original version. This, says Cazalet, cut at least 50 per cent off the play's running time. The next step was to find the essence of each act and to tighten and restructure each, without leaving a dull and bare skeleton for the audience to fall asleep to.

Batchelor and Cazalet feel that the challenge of the location switch will not hurt the production appreciably, given the "excellent response" of the cast, which had become accustomed to rehearsing in the Clarke.

"We must now depend on the audience's imagination more than we would have had to in the Clarke," said Cazalet.

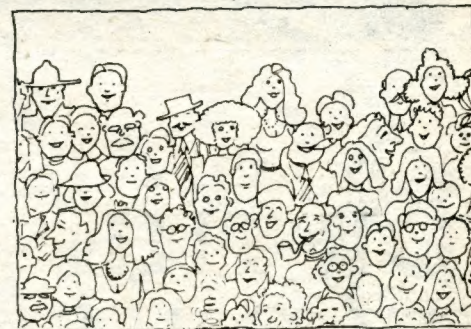
The play opens February 23 and runs through March 1. Admission for all shows except the February 22 preview is \$3, \$2 for students and senior citizens. Should you miss it, Cazalet says that translator Stocker hopes to publish her unique work in the near future.

Book helps non-anglos in English universities

Last December, Newbury House, a U.S. publisher of academic books, published *Reading English for Academic Purposes*, written by André Cyr, Michael Long, Wendy Allen, Carol Pomeroy, Ellen Ricard, Nina Spada and Phyllis Vogel. All contributed to the book while teaching English as a second language (ESL) for Concordia's continuing education department. Of the seven, however, only Pomeroy, Ricard and Vogel are still at Concordia.

Intended to help prepare non-anglophone students continue their education in English-language universities, the book contains the type of English they would need and encounter in a university, including specialized scientific, commercial and other academic expressions.

Brian Hawker, ESL program coordinator for continuing education, believes the book will do well. There are not too many books like this on the market designed to help students who already have good command of the language, but who often are missing the special kind of language essential to doing well in university, he said. MS



AT A GLANCE

Next to the constitution, energy and western Canada are the hottest topics around these days, so don't miss Larry Pratt from the University of Alberta on **Energy and Western Alienation** tomorrow at 10:30 a.m. at Loyola and at 2:30 p.m. at Sir George.... Another speaker who should spark some interest on campus is recently defeated Toronto mayor **John Sewell**, who will be talking about *The New Urban Politics* on March 5.... If the numbers game has always eluded you, perhaps you should check out the Norris library's new multi-media **Complete Course in Statistics**. The kit includes transparencies, workbooks, manuals, a set of random-number dice, probability demonstrators, sample size calculators and much more. You'll find it in the non-print area of the downtown library.... If you feel you can't cope with the new Quebec reality, maybe it's time to start thinking about the French department's annual **École française d'été**, this year from July 2 to August 14 at Loyola. Call Pascal Normand Truchon at 482-0320, ext. 596 for more information.... Art historian **Warren Sanderson** is putting the finishing touches on a book on recent developments in 20th-century architecture.... Work time is the subject of a two-day conference sponsored by Laval's Département des Relations industrielles. *Le temps au travail: une facteur compressible?* will take place on April 27 and 28 at Quebec City's Château Frontenac.... **Elizabeth Cleaver**, the well known illustrator of children's books (and recent Concordia MFA graduate) has had her most recent book, *Petrouchka*, published by Macmillan. The book, based on the Stravinsky ballet, is illustrated with Cleaver's characteristic collages.... There's a new game show in town and it's looking for contestants. *Super Pay Cards*, being produced at Champlain Productions (CFCF-TV) for international syndication, is hunting for "lively and enthusiastic" people to appear as contestants. If the thought of winning "unprecedented" cash prizes tempts you, call Ricky Daniels at 273-6311, weekdays between 1 and 3 p.m.... NSERC has funded two university research fellows at Concordia this year. **Stephen Daunt** in chemistry is working on high resolution molecular spectroscopy with lenses, and R. R. Guntur in mechanical engineering is conducting research on the design and performance analysis of vehicle systems.... More than 650 sources of **financial assistance** for faculty research are detailed in *Awards for Commonwealth University Staff*, 1981-83, published by the Association of Commonwealth Universities. A reference copy is available in the University Research Office (BC-315) as are order forms. The cost is £5.55.



"We had to start from absolute zero," says director Joe Cazalet. "We simply forgot our original concept and started all over again."

FOR THE RECORD



Arts & Science Faculty Council

At the open segment of its regular meeting on February 13, the Arts & Science Faculty Council

- elected Prof. Frank McLeod (biology) to replace Prof. Stanley Morris on the Student Request Committee;
- approved the scheduling of practical laboratory exams in the last week of classes, with the stipulation that they not be considered as final exams; and
- opened the discussion on curriculum task force report (see story this page). All regular business of council is suspended until the discussion has been completed. To this end, special meetings will be held on February 27, March 13 and March 20, along with the regular meeting on March 6. All will be held in AD-128, Loyola campus, at 1:30 p.m.

Commerce & Administration Faculty Council

At its regular meeting on February 13, the Commerce and Administration Faculty Council

- rejected a proposal to consolidate the Faculty of Commerce & Administration on one campus for austerity reasons;
 - approved a change in the academic regulations modifying the composition of the faculty's appeals committee (the committee will now be composed of one student representative and one faculty member from each department instead of "equal number of faculty and students" drawn from the faculty at large);
 - began a preliminary discussion on the possibility of offering a refresher course for former MBA students through Continuing Education
 - tabled a discussion of study week pending a report on its implications by the registrar.
- The Commerce and Administration Faculty Council next meets on Friday, March 13, at 9:30 a.m. in GM-504, SGW Campus.

A & S curriculum debate opens

As the debate on curriculum officially opened at last Friday's Arts & Science Faculty Council meeting, curriculum task force member David McKeen hastened to reassure faculty and students that any changes agreed upon would not affect this year's curriculum material.

Reactions to the task force's document on curriculum, published in the January 22 issue of *The Thursday Report*, ranged from accusations of bureaucracy and pessimism for the end result to wary silence on the issue.

Philosophy professor John Doyle pointed out that he has "no objections to the principles outlined in the document", but that he didn't think that "these mechanisms can be expected to generate any more than they have to date", referring to the fact that no member of council had actually been through the academic system as it currently stands.

One of divisional dean Maurice Cohen's main concerns, as Task Force chairman, is with the streamlining of the system, with the stress upon economy and efficiency. "Is it really necessary to do all those prerequisites along the way just to get to the last one?" he asked.

However, Cohen feels that economy and efficiency must be balanced against the

spectre of overspecialization, a danger that would result in graduates who were unequipped to cope with a diversified world upon leaving the system, and it would also destroy the recommended aim of "liberalization" within the structure of the document's guidelines.

Associate Dean McKeen clarified the point by saying that the purpose of the principles and outlines was "to let students know what this faculty thinks is a good education."

He added that students should have some formal basis on which to counter the "so-called experts".

"We realize there is a lot of bureaucratic detail," he added, "but we have to start making a statement somewhere."

The debate continues on February 27 and, in the meantime, the task force is prepared to supply council members with a bibliography of the works consulted during the document's formation.

"We did not try to generate principles which are unique," said Cohen, "but rather used our combined knowledge and experience, as well as consulting curriculum guides from other universities."

Cohen especially cited Carleton University in Ottawa as having "a good history of curriculum in Canada." LR

LETTERS

continued from page 2.

a new university to help educate the public in many areas, particularly in the area of oven mitt and Norse mythology. Isidore already had his own university charter and added many exciting programs over the years, especially in the field of decorative bathroom accessories. It was the public that thrived from these places of higher learning, and both Sir George and Isidore basked in altruistic glory.

But they never recovered completely. Growing inflation and high expenses forced both men to pool their resources in 1974. On paper this was a good idea. But both Isidore and Sir George were two very different people. Isidore was a traditionalist; his university was located on the west coast of Montreal, replete with gothic spires, ornamental crucifixes, statues of the madonna staring down at frightened Latin students, and a library that came with a 30-foot statue of Michelangelo's David which caused great consternation among the conservative Jesuit administration and the girls' basketball team.

Sir George, on the other hand, was a progressive modernist. His university stood high in the downtown region of Montreal, with smoked glass windows, elevators and escalators graciously donated by the Otis Company, student lounges complete with a hermitage called Reggie's Pub. His university was bustling with ethnic vibrancy, situated right in the heart of tasty Montréal centrale.

Due to vast stationery shortages on the part of both universities, Sir George Williams and Isidore Loyola combined to make Concordia University. This exciting university was created to educate students into becoming well-rounded human beings. It was created to give students the flavour of two distinct ages of architecture, polluted modern and renaissance gothic crass. It was created to pool the resources of two libraries; one decrepit with five Harlequin romances and two broken microfilm machines; the other vast but scattered across three floors accessible only by inner hypnosis and one locked fire escape stairway. It was created for public enjoyment and spiritual fulfillment. It was created because one set of university stationery is cheaper than two.

After the year of Concordia's birth, the students found it necessary to pool their resources as well. One central association was formed instead of two. CUSA replaced the Loyola Students' Association and the Sir George Williams Day Students' Association. Before the merger, each student council would deliberate for hours on silly things, like where commas should be placed in the minutes that were recorded by the council secretary. After the merger, CUSA became one large association where members would deliberate for hours on where commas should be placed in the minutes that were recorded by the council secretary. Instead of two groups wasting time, there was one group wasting time. But they were all using the same stationery.

The Link was the result of a merger between the *Loyola News* and *The Georgian*. BM, (Before the Merger) both student newspapers would report on the consequences of both their respective student council meetings, *The Georgian* on the SGWU student council and the *Loyola News* on the Loyola student association. By press time, the commas in the minutes would be sorted out. AM, (After the Merger) *The Link* has also been reporting on CUSA activities with regularity, and CUSA has no more problems with commas. They have since progressed to semicolons; colons; and ellipsis. . . . Well . . . some spelling still has to be sorted out.

Administratively, Concordia University still had some wrinkles to be ironed out. The stationery was stationary for both campuses, but the libraries had a problem. Loyola and Sir George had four between them, and they had to figure out a way to administratively centralize all of them. A computer system was introduced, and the few librarians who were able to understand how it worked were given parchment diplomas and McDonald's gift certificates. Rumour has it that they travel in separate taxis in case anything happens to any of them. The computer system is kept so secret that the librarians are given the option of having RCMP bodyguards when they retire.

The libraries had their problems, however. There had been the occasion when Dr. Graeme Decarie of the Loyola history department, had ordered certain older rolls of microfilm from the Norris library that just were not available at the Vanier library. Months of inquiry by Dr. Decarie and his anxious students in this matter produced no microfilm. Presumably some assassination attempts were made on the computer that was responsible for the microfilm, and it was given 24-hour protection by the Concordia security department. Dr. Decarie's class eventually got its microfilm and the potential assassin was caught. A security guard chased him into the Loyola elevator where the killer fainted from a claustrophobic attack. All this just for some microfilm? Tsk tsk.

With respect to enrolment, however, Concordia has been shining ever since the merger. The problem rests in Concordia's somewhat underdeveloped graduate programs, where the name "Concordia" has posed problems for graduate students applying elsewhere for their continuing education. "You're from Concordia University, where the hell's that?" will be the reply of the McGill admissions officer. The graduate student will then produce a nice shiny piece of Concordia stationery, where in small brackets will be the words ("Loyola Campus"). A vague hint of recollection will appear on the admissions officer's face, and the graduate will probably get in. But only at the expense of great confusion.

Concordia might become one university someday, but at the moment, we have two universities that do not bear any resemblance to each other. Not only are the administrations of Loyola and Sir George out to lunch, they cannot even agree on lunch.

Eddie Paul

The great debaters

Following in the winning tradition of the Concordia debating team, members Ingrid Van Weert and Lynda Gelston (this year's president) have gone far by being argumentative—as far as Scotland as a matter of fact where they were competitors at the 1981 world debating championships. The international exhibition was sponsored by the University of Glasgow, and took place January 19 through 23.

The team of two ranked thirteenth from a total of 48 teams representing the Commonwealth and the US. McGill sent three teams and Ingrid reports that the male-dominated Canadian teams did very well over all.

This was the first world championship to be held in five years, and the first time that women, including the University of Glasgow's own women's debating team, were "permitted" to debate against the Men's Union Debating Team, which was established at Glasgow in 1451.

The real feather in Ingrid's cap was not just winning the privilege of debating at the international competition, but being the only woman represented in the final rounds. Her verbal excellence in the preliminaries placed her as one of the top eighteen speakers out of 100 at the event. In the semifinals she ranked among the top eight.

Ingrid, who is a Liberal Arts College student working towards her degree in economics, wants to go into international law. As a debater, she favors the verbal dueling of serious ideological topics, and would like to see more women getting involved in debating at Concordia.

The debating team has approximately 25 members and is always looking for greater participation from the student body. "It's a great opportunity to travel to other universities and meet people from across Canada," reports Ingrid, who has herself travelled to compete in Ottawa, Toronto, Kingston and Glasgow. "Last November the Canadian championships were held in Halifax and next year's world debating championship will be held in Vancouver."

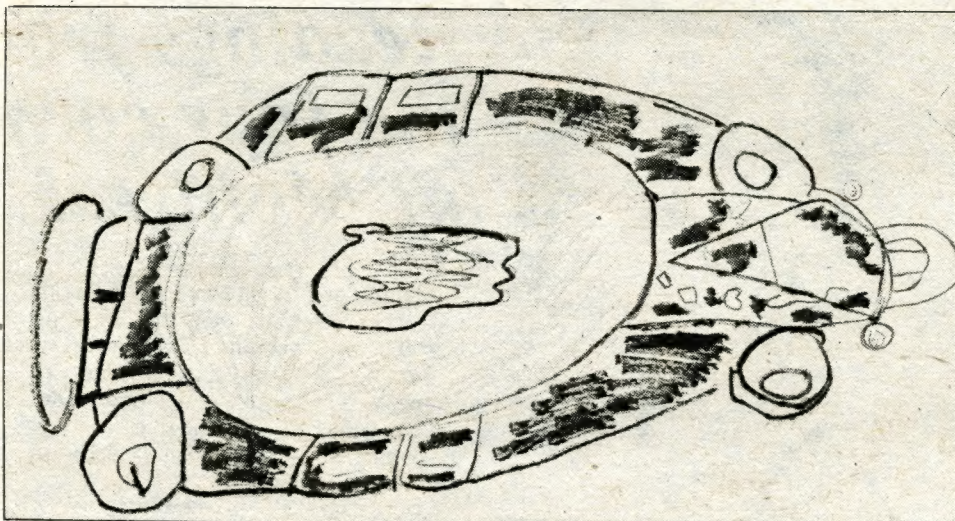
Students interested in joining the debating team should contact Lynda Gelston at 932-7396. SAF

Mid-winter blues fest

If you're a mature student and you're looking for a way to conquer those February blahs, perhaps you should look in on the "Mid-Winter Blues Fest", being organized this Saturday by the Centre for Mature Students.

Billed as a "get-together day", the all-day affair in the Sir George faculty club will feature workshops on how to write a term paper, how to read effectively, how to use the library and how to study math as well as a little socializing. And lunch, including wine, is a bargain at \$2.50.

For tickets or more information, drop by the Centre for Mature Students on either campus or call 879-7271 or 482-0320, ext. 263.



Nine-year-old Helen "destroyed" her car by compressing it like a concertina. But the way children choose to carry out the exercise of drawing a smashed car from a model of an intact one is unimportant, says visual arts professor David Pariser. What is important is the process they use to solve the visual problem.

Children's art education In praise of copycats

By Minko Sotiron

Don't impose your own images on a child!

Don't allow a child to copy the work of another child!

Never let a child copy anything!

Sentiments like these have governed the art instruction of children now for decades. As far as David Pariser is concerned, it's time to destroy this sacred cow once and for all.

That's why he encourages the children he teaches and studies to draw from the model of a car. Then, he asks them to destroy the car in their drawing. Why a car? "I can't think of anything much more common to children in an urban environment. Cars are significant cultural objects in our society, and kids really identify with them," Pariser explains.

Pariser, who teaches art education in the visual arts division, explains why he has them destroy the car in their drawings. "The intentional use of distortion in children's artwork enables them to get to reality. The distorted image helps them to make sense out of the world they live in. It's helpful to their cognitive processes for them to have to figure out a strategy to solve visual problems."

The actual process of their drawing can also help them psychologically, says Pariser: "At one level, the subject matter is the child himself. By drawing he can integrate things he can't elsewhere in school. Art class is one place he can objectify his experiences. It's the first instance usually where he can experience mastery of his world."

In practice, Pariser asks them first for a drawing of the car, which usually comes in the form of a silhouette. Then, he asks them to copy the three-dimensional model he has. From this, they learn that they can show one more surface. Finally, he has them draw the car destroyed, pushing the concept one step further, to what he terms the "plus one effect", where the children learn another cognitive step.

Whether they destroyed the car by exploding it or compressing it like a concertina or marring it by obliterating the drawn lines, it was the process of how they went about solving this visual problem that was important. The resulting drawings showed Pariser that there was thought and feeling behind them.

For Pariser, the purpose of this exercise is to raise significant questions about the iron-clad rule of not allowing the children to copy from objects or adult art work, Says Pariser:

"I'm not talking about having children drawing from colouring books. My point simply is that having children drawing from artworks doesn't harm them at all. In fact, drawing from such rich sources can prove beneficial to improving their artistic skills."

Oil and politics do mix

Larry Pratt, an acknowledged expert in the politics of oil and gas in the Canadian west, will be visiting Concordia tomorrow, February 20, to give his views on "Energy and Western Alienation". He will give two lectures; one at Loyola at 10:30 a.m. in the Vanier Library Auditorium, and the other at Sir George Williams at 2:30 p.m. in room 937 of the Hall building.

Pratt will discuss the impact of the latest federal budget on oil and gas industry and Alberta politics. He will also discuss the relationship of the Alberta government and a national energy policy.

A professor of political science at the University of Alberta, Pratt is the author of *The Tar Sands: Syncrude and the Politics of Oil*, and is co-author with John Richards of *Prairie Capitalism: Power and Influence in the New West*.

Pariser notes that copying is part of the artist's experience and he cites the early period of the works of Picasso and Braque where it is difficult to tell the two apart. Denying children models to copy from simply cuts them off from a rich learning experience.

Pariser's ultimate aim is to demystify art from the popular conception that it consists of nothing more than art in galleries or museums produced by artists in garrets. "There is a big difference between art in the galleries and art in the schools," he says. He believes that art instruction should be accepted in the same way that teaching arithmetic, writing or reading is accepted as necessary to developing the thinking skills of children.

The forbidden delights of the Divine Urbinate

I used to teach school children. With me there was a much better teacher (better in that she could interest and control a class and organize things and was in fact a very admirable and sensible person). One day she came into the room where I had been teaching and found a series of (to my mind) the most surprising and beautiful water colours. "What are these?" said she. I explained that they were copies of Raphael made by eleven- and twelve-year-old children. I would have gone on to explain how interested I was by their resemblance, not to Raphael but rather to Simone Martini, for they had all the shapes beautifully right but none of the internal drawing or the sentiment, but I was checked by her look of horror.

"You've made them copy from

Raphael?" she said. Her expression was exactly that of someone who had been casually informed that I had committed a series of indecent assaults upon the brats. And in fact in subsequent conversation it appeared that this was very nearly what she did feel. For her, what she called "self expression" was as precious as virginity.

The irony of the thing was that these cretine virgins were coming to school with traced drawings of Mickey Mouse and pictures from the lids of cereal packets and had indeed been violated 1000 times over before I ever introduced them to the forbidden delights of the Divine Urbinate, as Claude Phillips used to call him.

—Quentin Bell in *Art Education*
January 1977

Talking in tongues. Two American sociologists believe that their colleagues have become so immersed in jargon that students can no longer understand them. "Sociologists should be particularly sensitive to the outcomes of talking garbage," they say in their new book, *Passing on Sociology: The Teaching of a Discipline*. They attack professors who speak of "the parameters of concern" or "the process of segregation" with no attempt to explain the

specialized meanings of these expressions. "What, if anything, the uninitiated student understands by such words may depart wildly from the instructor's intent," the authors note.



Professional skeptic Tom Gray says that we unknowingly provide fortune-tellers with much of their "prophetic" information.

Psychics, like magicians, have tricks up their sleeves....

continued from page 1.

actually being received from the subjects themselves. Good chance-guesses and carefully-watched-for "cues" of subtle body gestures are some of the tip-offs to practitioners, who keep close track of eye movements, pupil dilation, facial gestures and the sizing up of the general appearance to produce "odds better than the law of averages".

All fortune-tellers work with a similar set of assumptions when dealing with their clients. It's as simple as the fact that all people are basically more alike than different, with problems generated by the birth, puberty, work, marriage, children, old age and death. Also, most of the people who come to see a fortune-teller need someone to talk to about their problems of love, money and health. The turning point in an interview comes when the subject experiences a strong "illusion of uniqueness" and accepts that the statements are indeed prophetic.

Gray feels that like magicians, psychics, Uri Geller and "The Amazing Kreskin" also have tricks up their sleeves. He explains that Geller, so famous for bending spoons and keys through mental powers, is very clever but is by no means performing the paranormal. There have been perfectly normal explanations documented by two New Zealand psychologists to discredit his well known stopped-watch trick. The answers were partly found in body heat reactivating the lubrication flow within the watch. Again "odds better than the law of averages" are at work in these performances, which can't be done close up. "There has been NO evidence of people being able to control these feats under controlled situations," Gray said, referring to a 1978 article in *Nature*

magazine.

Some of the strongest criticisms of psychics come from magicians who have become their biggest expositors. Randi the magician is one who has spoken out to expose Uri Geller. The Amazing Kreskin, credited by Gray as being a "highly skilled performer, but by no means gifted with psychic powers. The fault often lies in the gullibility of the audience," adds Gray, who equates the ability of these well-known nightclub performers with highly skilled magicians. "The secret is to distract people's attention while they are watching," he explains.

One example of how some of us delude ourselves into believing in the unexplainable can be found after a meal in a Chinese restaurant. Who can resist the temptation to read the prediction lodged in a fortune cookie? And, who doesn't scrutinize the selection of cookies before selecting "the right one"?

How easy it is to discount the law of averages and realize that almost all the other dining patrons could interpret the message for themselves.

Gray confirms that certain things do occur by coincidence, and he warns us to pay attention to the imbalance of occurrences. "You have to count the number of instances where the occurrences were not the same as when you find they are similar. You will see that there is a big imbalance."

The next time you receive a phone call from someone you recently thought about and are tempted to say "I was just going to call you, I must have had vibrations" think again to the many other times you did think of the person but never received their call!

Readings from the four corners of Montreal

About a half-dozen Montrealers—both the domestic and the imported kind—will converge on Concordia in the coming days.

Although their origins are diverse—Hungary, Mississippi and assorted points in Canada—they all have one thing in common: they're prolific and well known in the world of letters.

On February 20, it's *The Last of the Véhicule Poets*, readings by that controversial Montreal group of poets that includes Tom Konyves, Claudia Lapp, John McAuley, Artie Gold, Stephen Morrissey, Ken Norris and Endre Farkas.

The group has been credited with being the principal publishing group for poetry in this city, and Konyves, of course, was responsible for the "Poetry Corner" in the now-defunct *Montreal Star*. They were also poetry editors for Véhicule Press, although they have now severed their connections with the gallery itself.

All seven have published—separately and together—an impressive number of books and contributed to an equal number of anthologies. Although Lapp and Norris will not be present at tomorrow's reading, their work will be presented by their colleagues. The reading begins at 8 p.m. in H-520 at Sir George.

writing instructor and a highly-praised Southern novelist and short story writer.

Literary heavyweight Eudora Welty, in her introduction to *The Stories of Elizabeth Spencer*, says that Spencer belongs in the "rare company" of Katherine Mansfield. A native of Mississippi, now resident in Montreal, Spencer sets her stories in familiar—to her—territory: New Orleans, Italy, Montreal.

Spencer is probably best known for her novel, *Light in the Piazza*. Her stories have appeared in *The New Yorker*, *Atlantic*, *Southern Review* and *McCalls*, among others. She received O. Henry Awards in 1960 and 1966, the Rosenthal Award of the National Institute of Arts and Letters and the *Kenyon Review* Fiction Fellowship.

Elizabeth Spencer will read from her newly-published collection of short stories at 8 p.m. in the Vanier Library Auditorium. More information on these two events may be had by calling the English Department at 482-0320, ext. 534 or 879-5901. LR

Jean Commission hears Concordia

On February 11, the university formally presented its brief to the Jean Commission on adult education. Concordia was represented by Barbara Opala, the director of the Centre for Mature Students, James Whitelaw, associate vice-rector, academic planning, Michael Sheldon, executive assistant to the rector, and Dick McDonald, director of the Centre of Human Relations and Community Studies.

After a five-minute summation of the brief by Michael Sheldon, two members of the commission, chairman Michèle Jean and Michel LeMay, asked a number of questions concerning the state of adult education at Concordia. They inquired about the university's relationship with the adult education programs at the CEGEPs and the Protestant School Board; the integration of older students with younger ones (especially in relation to associations and student politics); whether part-time or full-time professors taught mature students; and the possibility of sending professors to help teach people in isolated parts of the province.

"The whole exercise enabled us to find out what the university was doing in the field of adult education," noted Dick McDonald. "When all the information was compiled I was surprised to see the extensive nature of our involvement with adult education be it instruction or research." MS



Elizabeth Spencer reads on Wednesday.

Next Wednesday (February 25), the English Department, which is sponsoring this "Writers and Critics" series, will show off one of its most impressive academic acquisitions: Elizabeth Spencer, creative

Education, Inc.: Ontario has set up the Ontario Educational Services Corporation to support private sector business projects abroad by training personnel through the provincial education system. The crown agency has been given \$400,000 in seed money and is expected to be self-financing within three years.

7

Newspaper owners should be prohibited from entering into other commercial ventures...

continued from page 1.

demonstrated by the Thomson group.

The report also pinpointed a problem newspapers have had to face up to for some time. The fact that advertisers tended to gravitate to the largest paper in any market inevitably meant trouble for the paper in the number two spot. The paper in second place only has one option in the end—trying to beat the other to the ground, meaning that towns would be left with only one newspaper sooner or later.

The 108-page submission was prepared by Concordia's journalism faculty and students. In addition to carrying a brief account of historical industry trends and a series of recommendations relating to diversifying news outlets, it presented the results of a survey on how a representative sample of Montrealers felt about the media.

The survey found that most of the more than 800 respondents believed *The Gazette* would improve if it had competition from another daily. Interestingly, while 68 per cent expressed that view, only 25 per cent said they would buy another newspaper. And while 40 per cent of those surveyed believed *The Gazette* had improved since the death of the *Star* in 1979, a majority felt there was room for improvement. A quarter of those polled said they watched more TV news since the *Star's* folding and an equal number said they were taking in more radio newscasts.

The telephone survey was aimed at Montrealers living west of Park Avenue, drawn at random. Guy Lecavalier of the sociology department helped to devise the survey procedure.

In addition to proposing the curtailment of chain expansion, the journalism program authors suggested newspaper owners should be prohibited from entering into other commercial ventures. They also said there should be a prohibition on cross-over ownership in the same newspaper market. One recommendation said three months' notice should be given before a newspaper changed hands, merged or folded. And in another, the authors proposed more profits be turned over to professional training programs. One suggestion called for press freedoms being entrenched in the constitution.

The submission also addressed the issue of new technology, suggesting at one point that today's humble newspaper person will be made redundant by a cable distribution network. In agreeing that rising newsprint costs would force newspapers to consider new forms of information transmission, the authors urged the government to ensure that large media organizations don't monopolize airwaves or cable systems.

The last point was one of several suggestions made to encourage what the submission called a "diversity of media voices". In one proposal, the authors said laws should be passed to encourage wider access to press, advertising and distribution facilities so two editorial groups under separate managements could jointly use facilities. Another proposal called for a fresh look at incentive programs to encourage new newspapers. One idea said

labour and management should have equal space in boardrooms so each could become familiar with the problems the other group faced.

A more radical suggestion called on people to consider the possibilities of parapublic institutions such as universities and social agencies banding together to produce a newspaper, perhaps along the lines of *Le Devoir*.

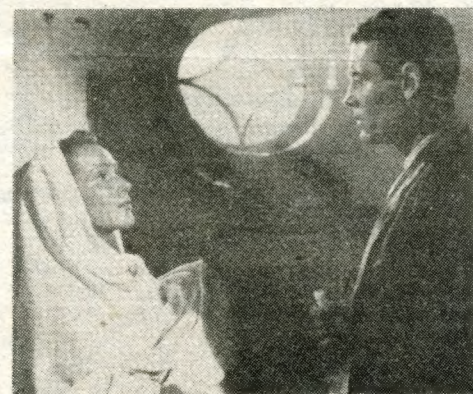
The Kent Commission wound up the Montreal segment of its cross-Canada tour yesterday morning.

Continued from the back page.

EVENTS

Fossey and Nathalie Baye at 9 p.m. in H-110; \$1.25 each SGW campus.

ENGINEERING FACULTY COUNCIL: Meeting at 2:30 p.m. in H-769. SGW campus.



Dolores del Rio and Henry Fonda star in *The Fugitive*, this week's selection in the *Working Stiffs' Film Festival*. Catch it on February 27 in the Vanier Library Auditorium.

Saturday 28
CONSERVATORY OF CINEMATOGRAPHIC ART: *L'Amour en fuite* (François Truffaut, 1978) (French) with Jean-Pierre Léaud, Marie-France Pisier, Claude Jade, Dani and Dorothee at 7 p.m.; *La chambre verte* (François Truffaut, 1978) (French) with Natalie Baye, Jean Dasté and Jean-Pierre Moulin at 9 p.m. in H-110; \$1.25 each. SGW campus.
VISUAL ARTS: William K. Everson, American film scholar, speaks on *Action: Stunts, Disasters and Second-Unit Work* at 8 p.m. in H-435.

CLASSIFIED

FOR RENT: Completely furnished 4-bedroom house in NDG, with finished basement, from July 1981 to August 1982. \$620 per month, heat included. 489-0490.

TUTORING AVAILABLE: For Phys 204, 205, 206. Reasonable rates. Please call 737-9169 or 934-1708.

WANTED: Someone to care for two family dogs from mid-June until September. Professor and family going to Europe. Will pay \$100/month. Please call 482-0736 (home) or 879-2843 (work).

ENGLISH CONVERSATION REQUIRED by French Canadian woman student. please call 737-1518, except Monday and Wednesday.

FOR SALE: Nikkor 105, 2.5 AI lens, \$300; Nikon F2A type "B" screen, \$20. Please call 843-3482 after 6:30 p.m.

PART-TIME JOB AVAILABLE: Person needed to help in the publication of a monthly newsletter. Duties include writing articles and layout procedures. Experience in these areas is an asset, as well as an interest in and knowledge of video equipment. Call 845-9153.

SPANISH AND ENGLISH COURSES: Inexpensive private lessons; downtown location; good choice of hours. Call 284-9398 for more information.

FOR SALE: One living-room set (6½ ft. burgundy couch with 2 matching armchairs), 3 yrs old. \$150; 1 coffee table with 2 matching end tables, \$75; 1 double bed frame with head and footboards, \$50. All in very good condition. Call 739-7290 after 7 p.m.

TRIP TO NEW YORK CITY: March 19-22 \$69.00 (U.S.). Includes ticket to stage show *America*, accommodation 2 nights, round trip luxury coach, baggage handling and taxes. (Quad. occup., 2 dble. beds; triple and double occup. available at additional cost.) Contact Loyola Student Travel Info. Centre, 6931 Sherbrooke St., CUSA bldg., at 482-9281 ext. 25.

TRIP TO FORT LAUDERDALE: May 2-11, \$210.00 (U.S.), one week; 2 weeks, May 2-18, \$269.00 (U.S.). Price includes: Round trip luxury coach, 7 or 14 nights accommodation at Lauderdale Beach Hotel, hotel taxes paid, hotel service charge paid, tour rep, quad. occupancy (2 dble beds; dble or triple occupancy available at additional cost). Contact Loyola Student Travel Info. centre, 6931 Sherbrooke St., CUSA Bldg., at 482-9281 ext. 25.

FOR SALE: Young lady's suede jacket, size 10, \$30; 2 basket chairs, \$10 each. Call 747-4856 evenings, Sunday.

SKIS FOUND: Carnival '81, Friday, Feb. 6. Ski trip to Mont-Tremblant. Pair of skis found on bus. Call Ming Mar at 677-9411 loc. 4489 during business hours.

SKIS LOST: \$100 reward. Same trip. Dark blue Dynastar Polysoft 185 cm. *Ming Mar* engraved on skis. Call 677-9411 loc 4489 during business hours.

FOR SALE: Two 10-speed bicycles, \$70 each; one Swedish teakwood bureau, excellent condition, \$100. Call 861-8671 (mornings).

CARPETING FOR SALE BY SEALED BID: 190 sq. yds of carpeting formerly in SGW faculty club lounge. Bidding open to all interested parties. Viewing by appointment with Paul Bedard—879-4550. The appraised value has been put at approx. \$3/sq.yd. Highest or lowest bid not necessarily accepted. Bids to Mr. Bedard, Strathcona Credit Union, V-1st (2110 Mackay). Bids will be opened Monday, March 2, 1981 at noon in the faculty club. Successful bidder must remove carpeting from the premises within 72 hrs. Cash or certified cheque accepted.

EUROPE & GREECE CAMPING TRIP: Departure London May 13-June 11, 1981; 7 countries visited; cost \$976C including food kitty. For more information call Student Travel Information at 482-0280 ext. 25. (CUSA bldg. Loyola campus/room 405).

FOR SALE: Math books—algebra, topology, statistics, etc. Call 683-2468.

FOR SALE: AM/FM radio with cassette tape recorder, auto shut off and sleep timer, extremely good condition, \$40. Baby items—lounger \$8, baby walker, \$6, play-pen \$22, all in extremely good condition. Please call Raut at 935-6827, between 8 and 10 p.m.

NOTICES

INTERNATIONAL STUDENTS: there will be a sugaring-off party for international students on Friday, March 20 in Mont St-Grégoire. Cost is approximately \$11 for dinner and transportation. *You must register no later than March 12*, in the Dean of Students Office, AD-135, Loyola campus, or call 482-0320, ext. 346 (Loyola) or 879-2840 (SGW).

CREATIVE ARTS AWARDS: The 6th Annual Awards for Creative Work in the Arts will include categories for dance, film, music, photography, playwriting, poetry, prose, sound, television/video and theatre. To be eligible, a student must be enrolled in an undergraduate program, full or part-time. Graduate students and independent students are not eligible. There will be up to 20 awards, consisting of a certificate and \$200, with special awards for visual arts and poster design. *Deadlines for entry are March 6 for poster design and theatre, February 27 for all other categories.* Complete information and entry forms are available at the Hall Building Information Desk (SGW) and at the Dean of Students Office, AD-135, Loyola.

MEDITATIONS HELD WEEKLY: Tuesday evenings at 7:30 p.m. in H-333-2 (entrance beside bookstore, Hall bldg.). Introductory techniques, discussion. For further information call 843-7177 or 288-0672. SGW campus.

THE CONCORDIA STUDENTS FOR LIFE CLUB (CSL) is looking for any members of the faculty who are interested in becoming involved with the activities of our club. The objective of CSL is to promote on campus the respect for life from the time of conception until natural death. Please contact Michael Rankin at 364-4312.

ATTENTION LOCKER HOLDERS: Recently a number of lockers have been broken into. Investigations indicate that the thefts are not isolated incidents, but are being carried out by an organized group. As the university is neither responsible nor insured for losses and damage to personal property, please avoid leaving valuables in your locker.

OMBUDSMAN: The university ombudsman is available to the Concordia community for information, advice and assistance in dealing with problems not settled through normal channels. Loyola campus: AD-311, 482-0320, ext. 257; SGW campus: 2150 Bishop, 879-4247.

PERSONAL GROWTH GROUP: Sponsored by Guidance Services, this course is being held on Tuesdays, from 5 to 7 p.m. until April 7. For information call 482-0320, ext. 474 or drop into 2490 West Broadway.

SILKSCREEN DEMONSTRATIONS: At the Art Workshop every Thursday at 1:30 p.m. Please bring your sketches and wear old clothes. Call 482-0320 ext. 207, for information.

SKATING WITH THE BLIND: Volunteers are still needed to help blind children skate. For information please call Belmore House at 484-4095.

LEARNING WORKSHOP: *Learning—Whose Responsibility Is It?*—a workshop that focuses on the problems of teaching and learning, sponsored by Lacolle and the Learning Development Office. To be held March 13-14 at Lacolle. For information, call 482-0320, ext. 344 or 494.

LACOLLE RESERVATIONS: The deadline for written requests for weekends at Lacolle during the spring and summer (May-August) is March 6. For weekends in September and October, the deadline is April 10. For information, call 482-0320, ext. 344 or 494.

JOBS

Contact: Elaine Comartin (879-8116) or Helen Raspin (879-4521).

TYPIST (S-3)—COMMERCE ACADEMIC SUPPORT SERVICES

Duties: Typing of manuscripts, correspondence etc. as a member of a "typing pool". A very high level of typing skill is required.

Qualifications: Accurate typing (minimum 50 wpm). At least one year's related experience required. Secretarial school graduate preferred. Ability to type in French would be considered an asset.

Minimum hiring salary: \$12,540 per annum

The Thursday Report is published weekly during the fall/winter session by the Public Relations Office, Concordia University, 1455 de Maisonneuve Blvd. West, Montreal, Quebec H3G 1M8. Circulation: 9,000 copies.

Editor: Mark Gerson. Regular contributors: Sally Ann Famy, Maryse Perraud, Louise Ratelle, Minko Sotiron and David Allnutt. Typesetting by Adcomp; printed at Richelieu Roto-Litho, St-Jean, Québec.

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EVENTS

Thursday 19

POLITICAL SCIENCE LECTURE: Professor Gordon Schochet of Rutgers University will speak on *Human Rights: A Skeptical Perspective* at 7 p.m. in the Vanier Library Auditorium. Free. For more information, call 482-0320, ext. 468.

CONCORDIA MUSIC: Faculty member and pianist Yaron Ross will give a free concert of works by Bach and Brahms at 8:30 p.m. in the Loyola Chapel. For information call 482-0320, ext. 604.



Miljenko Horvat's black and white drawings will be on display in Gallery One until February 23.

CONCORDIA UNIVERSITY INVENTIONS AND PATENTS COMMITTEE: Workshop on *Patent Awareness in University Innovation* with Dr. Cooper Langford, member of the University Inventions and Patents Committee, and Mr. David French, LL.B., patent attorney, 4-6 p.m., in H-535-1. SGW Campus.

SIMONE DE BEAUVOIR INSTITUTE: Party, 7:30 p.m. to midnight, at 2170 Bishop (Simone de Beauvoir Institute). SGW campus.

ARTS & SCIENCES FACULTY: Prof. Norman Cohn, one of the world's leading authorities on European millenarianism, witchcraft and heresy in the Middle Ages, on *Monsters of Chaos or the Fantasy of World Destruction* at 4 p.m. in H-762. SGW campus.

WEISSMAN GALLERY: J. P. Riopelle's prints and drawings, until Feb. 23. SGW campus.

GALLERY ONE: Miljenko Horvat's exhibit, until Feb. 23. SGW campus.

GALLERY TWO: Brian McNeil's photo exhibit, until Feb. 23. SGW campus.

LOYOLA CHRISTIAN FELLOWSHIP: Bible study—the Book of Romans and basic Christianity, 2:45-3:45 p.m., upstairs at the Campus Centre. For information call Paul at 694-1529. Loyola campus.

LOYOLA CHRISTIAN FELLOWSHIP: Supper meeting, 5:30-8:30 p.m., at Lonergan College, 7300 Sherbrooke St. W. Rev. Bill Lambert speaking. Bring your own supper. Loyola campus.

BOARD OF GOVERNORS: Open meeting at 1:30 p.m. in H-769. SGW campus.

PHILOSOPHY WEEK: Paper presentation by Prof. Kawczak followed by refreshments at 7:30 p.m. in the faculty club, 7th floor, Hall bldg.; SGW campus.

AT MCGILL: The third in a three-part series on sexuality. Tonight—*Gay Lifestyles*, with George Hislop, former Toronto alderman, Chris Bearchell, provincial legislative reporter, T. Anderson, Gay McGill, Bruce Garside and Joanne Stitt, Ville-Marie Social Services. 7:30 p.m. in Leacock 219.

Friday 20

WOMEN'S HOCKEY: Concordia at John Abbott, at 6 p.m.

WOMEN'S BASKETBALL: Bishop's at Concordia, at 6:30 p.m.

MEN'S BASKETBALL: Bishop's at Concordia, at 8:30 p.m.

MEN'S HOCKEY: Bishop's at Concordia, at 7:30 p.m.

POLITICAL SCIENCE LECTURE: Professor Larry Pratt of the University of Alberta will speak on *Energy and Western Alienation*, first from 10:30 a.m. to noon in the Vanier Library Auditorium at Loyola, and then at 2:30 p.m. in H-937 at SGW. For information, call 482-0320, ext. 424.

SKI TRIP: Ski all day at Owl's Head for only \$12, including tow ticket and transportation from either campus. Sign up at the Travel Resource Centre, H-508-2, SGW campus.

SENATE: Open meeting at 2 p.m. in the conference room of the Protestant School Board of Greater Montreal, 6000 Fielding Ave.

CONSERVATORY OF CINEMATOGRAPHIC ART: *L'enfant sauvage* (François Truffaut, 1970) (French) with Jean-Pierre Cargol, François Truffaut and Paul Ville at 7 p.m.; *Les deux anglaises et le continent* (François Truffaut, 1971) (English subt.) with Jean-Pierre Léaud, Kika Markham, Stacey Tendeter and Sylvia Marriott at 9 p.m. in H-110; \$1.25 each. SGW campus.

WRITERS AND CRITICS: Readings by the Véhicule poets, the controversial Montreal group that includes Tom Konyves, Claudia Lapp, John McAuley, Artie Gold, Stephen Morrissey, Ken Norris and Endre Farkas at 8 p.m. in H-520. SGW campus.

RALPH NADER CONFERENCE: On *Public Interest: Research and Action* at noon in H-110; Dr. Fred Knelman of Science and Human Affairs will chair Mr. Nader's conference. General public, \$2.50; students \$1.50 upon presentation of student ID. Tickets on sale at the information desk, Hall Bldg. SGW Campus.

GRADUATE STUDENTS' ASSOCIATION: Mid-term party at 8 p.m. in H-651. There will be dancing and refreshments. You may bring a guest. Grad ID required.

GRADUATE STUDENTS' ASSOCIATION: Videotape series of talks given by J. Krishnamurti. Today: *The Illusory Nature of Human Search for Psychological Security* at 8 p.m. in H-820. Free. For further information call 273-0909.

DOCTORAL THESIS EXAMINATION: Mr. Noor El-Din Mohamed El-Hakim, student in building engineering, on *Diaphragm—Action of Asbestos—Cement Decks* at 10 a.m. in BE-346, 1249 Guy Street. SGW campus.

AT MCGILL: Lawrence Gilman at the Yellow Door Coffeehouse, tonight and Saturday at 8:30 p.m. Admission: \$2.50. 3625 Aylmer.

Saturday 21

CONCORDIA MUSIC: The Concordia Orchestra, conducted by Sherman Friedland, will give a free concert of works by Bach, Dvorak and Beethoven at 8:30 p.m. in the Loyola Chapel. For information, call 482-0320, ext. 249.

LOYOLA CHINESE CHRISTIAN FELLOWSHIP: The LCCF will have a fellowship meeting at 10 a.m. in Belmore House, 3500 Belmore. All welcome.

CONSERVATORY OF CINEMATOGRAPHIC ART: *Domicile conjugal* (François Truffaut, 1970) (French) with Jean-Pierre Léaud, Claude Jade, Daniel Ceccaldi and Claire Duhamel at 7 p.m.; *La nuit américaine* (François Truffaut, 1973) (English subt.) with Jacqueline Bisset, Jean-Pierre Aumont and Valentina Cortese at 9 p.m. in H-110; \$1.25 each. SGW campus.

CENTRE FOR MATURE STUDENTS: *Mid-Winter Blues Fest*—A get-together day for all mature students from both campuses in the SGW faculty club. Come get acquainted, talk and enjoy. (Lunch only \$2.50, wine included.) Tickets available at the Centre for Mature Students on either campus. Attend a workshop

of your choice: How to Write a Term Paper, How to Read Effectively, How to Use the Library or How to Study Math, 9:15 a.m.-4 p.m. approx. Call 879-7271 (SGW) or 482-0320 loc. 263 (LOY).

Sunday 22

MUSIC: The Faculty of Fine Arts (Music Section) presents an organ recital by Frank Corbin on the Casavant tracker-organ of the Sanctuaire Marie-Reine-des-Coeurs (5875 Sherbrooke East, Cadillac Métro) at 8:30 p.m. This recital will be devoted entirely to works of J.S. Bach.

CONSERVATORY OF CINEMATOGRAPHIC ART: Children's series—*The Prince and the Pauper* (Don Chaffey, 1962) with Guy Williams, Laurence Naismith and Donald Houston at 3 p.m. in H-110; \$1. SGW campus.

CONSERVATORY OF CINEMATOGRAPHIC ART: *Histoire d'Adèle H.* (François Truffaut, 1975) (French) with Isabelle Adjani, Bruce Robinson and Sylvia Marriott at 7 p.m.; *Une belle fille comme moi* (François Truffaut, 1973) (English subt.) with Bernadette Lafont, Claude Brasseur, Charles Denner and Guy Marchand at 9 p.m. in H-110; \$1.25 each. SGW campus.

AT MCGILL: The McGill Opera Studio presents excerpts from operas by Mozart, Donizetti, Rossini, Halévy and Mascagni at 8 p.m. in Pollack Concert Hall, 555 Sherbrooke St. W.

Monday 23

THEATRE: *Celestina*, originally attributed to Fernando de Rojas (1498) and adapted for this production by Margaret Stocker and Joe Cazalet, will run tonight through March 1 in the Chameleon Theatre, Loyola Campus. Admission is \$3 for the general public, \$2 for students and senior citizens. Curtain time is 8 p.m. For ticket information, call 482-0789 or 482-0320, ext. 582.

CONSERVATORY OF CINEMATOGRAPHIC ART: *Jules et Jim* (François Truffaut, 1961) (English subt.) with Jeanne Moreau, Oskar Werner, Henri Serre and Vanna Urbine at 8:30 p.m. in H-110; \$1.25. SGW campus.

Tuesday 24

THEATRE: See Monday 23

SKI TRIP: The Southeast Asian Students' Association is sponsoring a ski trip today to Mt. Sutton. The cost of \$11 includes rental of all equipment (skis, boots, etc.) ski lift ticket, group instruction and transportation. The trip is open to everyone, but there is a limit of 50 people. For information, call Yeo at 486-2563 as soon as possible.

CONSERVATORY OF CINEMATOGRAPHIC ART: *Cat on a Hot Roof* (Richard Brooks, 1958) (English) with Elizabeth Taylor, Paul Newman, Burl Ives and Judith Anderson at 8:30 p.m. in H-110; \$1.25. SGW campus.

STUDENTS' INTERNATIONAL MEDITATION SOCIETY: Transcendental meditation as taught by Maharishi Mahesh Yogi—free introductory lecture—at noon in H-615. SGW campus.

AT MCGILL: The Alcan architecture series presents Ludwig Glaesner, director of the Canadian Centre for Architecture, on Mies van der Rohe (designer of Westmount Square among

others) at 6 p.m. in the Fieldhouse Auditorium of the Leacock building.

Wednesday 25

THEATRE: See Monday 23.

LOYOLA FILM SERIES: At 7 p.m.—to be announced. At 8:45 p.m., *She Wore a Yellow Ribbon* (1949), directed by John Ford, and starring John Wayne. Admission is free and screenings take place in the F. C. Smith Auditorium.

WRITERS AND CRITICS SERIES: Elizabeth Spencer, a part-time instructor at Concordia and author of several novels and books of short stories, will read from her most recent volume of collected stories at 8 p.m. in the Vanier Library Auditorium. For information, call 482-0320, ext. 534 or 879-5901.

CLASSICS LECTURE: Prof. A. J. Marshall, chairman of the Department of Classics at Queen's University, will give a lecture on *Magic in the Graeco-Roman World* at 8:30 p.m. in the Campus Centre Centre (2nd floor). Prof. Marshall is a distinguished Roman historian and is the author of many articles on the Late Roman Republic. Free. For more information, call 482-0320, ext. 469.

CONSERVATORY OF CINEMATOGRAPHIC ART: *Once Upon a time in the West* (Sergio Leone, 1969) (English) with Jason Robards Jr. Henry Fonda, Claudia Cardinale and Charles Bronson at 8:30 p.m. in H-110; \$1.25. SGW campus.

AT MCGILL: Jazz improvisation classes at 8 p.m. in the recital hall of the Strathcona Music Building, 555 Sherbrooke St. W.

Thursday 26

THEATRE: See Monday 23.

CUSA: *The Long Riders* with David Carradine and Stacy Keach at 2:45 p.m. in H-110; free with student ID. SGW campus.

LOYOLA CHRISTIAN FELLOWSHIP: Bible study—the Book of Romans and basic Christianity, 2:45-3:45 p.m., upstairs at the Campus Centre. For information call Paul at 694-1529. Loyola campus.

Friday 27

THEATRE: See Monday 23.

SIMONE DE BEAUVOIR INSTITUTE: Mair Verthuy and Rose Tekel talk on "Some Notes on Teaching Introductory Women's Studies Courses", from 1:30 to 2:30 p.m. in the Institute Lounge, 7079 Terrebonne (Loyola). For information, call 482-0320, ext. 715 or 879-8521.

WORKING STIFFS' FILM FESTIVAL: Tonight: *The Fugitive*, starring Henry Fonda, at 8 p.m. in the Vanier Library Auditorium. Free. Sponsored by the Loyola Campus Ministry.

ARTS & SCIENCE FACULTY COUNCIL: Open meeting to discuss curriculum at 1:30 p.m. in AD-128, Loyola campus.

CONSERVATORY OF CINEMATOGRAPHIC ART: *L'Argent de Poche* (François Truffaut, 1976) (French) with Geory Desmouzeaux, Philippe Goldman, Richard Golfier and Sylvie Grezel at 7 p.m.; *L'Homme qui aimait les femmes* (François Truffaut, 1977) (English subt.) with Charles Denner, Leslie Caron, Brigitte

For jobs, classified ads, notices and more events, see page 7.

How to get yours in

Do you have an event, notice or classified ad you want others to know about? We'll publish it on *the back page*, if you make sure we receive it no later than noon on Monday before Thursday publication.

Send your submissions to Louise Ratelle at Loyola (FC-212, 482-0320, ext. 689) or Maryse Perraud at Sir George (BC-213, 879-8497).